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Correspondence.

DECORATIVE PAINTING.

INSTRUCTION FOR THE DECORATION OF VARIOUS MATERIALS
FOR THE ADORNMENT OF THE HOME.

MANY INQUIRERS.—No practical handbook for amateurs equal in value to Miss Blanche C. Seward's daintily printed little volume has hitherto appeared on either side of the Atlantic. It is published by L. Upcott Gill, London. In the following extracts our correspondents will find answers to questions such as we have received from them from time to time.

PAINTING UPON LACE.

This work is an imitation of the old Cretan laces, which were made with colored threads arranged as patterns upon a black or white ground. It is executed with water colors, and used for furniture lace or as trimmings to dress fabrics. The colors are made fast by the use of a fixative, and though they will not stand washing, they will not take hurt from atmospheric causes. To paint: Use veloutine as a fixative, moist water colors mixed with Chinese white or body colors, red sable brushes, and work upon Yak or Cluny lace of good designs. Stretch the lace and pin it down to a drawing board, so that every part of it is quite secure. Select the colors to use, and where they are to be applied, and over every place that is to be painted lay on a wash of undiluted veloutine. When that is dry, make a wash of Chinese white and veloutine, pass that over the parts already sized with the veloutine, and then paint the lace with bright colors in a set pattern. To make the colored design: Take the pattern woven in the lace as the starting point, and color it so that its chief lines are brought out by the shading more prominently than its secondary. Use light blue, vermillion, crimson, or gold, for the chief lines; green, dark blue, and dull red, for the secondary. The more broken up and diversified the coloring, the better the effect. The colors used are yellow vermillion shading to dark crimson, old gold-colored yellows, yellow and olive greens and cobalt and Prussian blues. Lay them on without shading, mix them with Chinese white and veloutine, and see that they are thoroughly absorbed into the material. Metallic colors, such as gold and silver powder, can be applied in the same way to the lace.

PAINTING ON SILK AND SATIN.

The first question that presents itself is the choice of the silk or satin. With regard to color, for silk, all shades of white, from cream white to pink, and from lemon white to yellow, are suitable, but not flake white, which is crude in tone, and does not contrast sufficiently with the white paint which is laid upon it. Beside white, yellow, of an old gold shade; blue, such as is known as sky blue; green, of the shade of eau de Nil; and cinnamon reds, all look well. The brighter tinted colors are not suitable for backgrounds, as they are too vivid in tone to show the beauty of the painting; and should a dark background be desirable the following colors will look better than bright tones: For blues, Oxford and navy blue; for reds, maroons and very deep cardinals; for greens, olive and sage green; for browns, burnt Sienna and Vandyck brown; for purples, madder and plum colors. The same remarks as to color apply to the selection of satins, except that a pure white in satin is always admissible, and that the colors are so much softer in this material than in silk that they can be used of brighter tints.

The silk, as to texture, should be of a close and even make, not much dressed, and not corded. The satin should be cotton backed, without wooliness or irregularities upon its surface, and firmly and well woven. Both are the better for a sizing passed over before they are painted, to take away the dressing upon their surfaces, but unless this is done with care, it will tend to cackle the material, which is one of the worst errors in the working. Previous to sizing, stretch the silk in an open frame, such as is used in woolwork, or if that is not to hand, on a drawing board, and lay a piece of tissue paper between the silk and the board. Take great care to stretch the silk evenly and to attach it firmly—any error in the stretching will result in unevenness to the silk, and can never be remedied. To size: Take an ounce of Nelson's gelatine, and place it in a tall gallipot just covered with cold water, leave it for an hour, pour off the cold water and add a pint of boiling water to the gelatine, which stir and dissolve quickly in the water; run the mixture through coarse muslin to strain, and while still hot apply it to the silk. Take a clean and small-faced sponge, dip it into the hot gelatine, and thoroughly wash over the surface of the silk; do not make it too wet, but rub the mixture well in, and leave no place untouched, as such places will show when the gelatine has dried. Rub with a piece of soft silk, and leave the silk stretched until it is perfectly dry; then rearrange it, should it require restretching. The same mixture can be applied to the satin; but as upon satin every mark will show, great care is needed.

Commence the painting by arranging the design; draw this out upon a piece of paper, and should it be for a fan, be careful that the largest portions are not sketched in so that they come upon the ribs of the fan mount. As a fan leaf is a segment of a circle, it is easy to draw each leaf or rib upon the paper, and to arrange the design so as to avoid as much as possible the plaits that must be made in the silk after it is mounted. If the design is for a piano front, arrange it so that it commences at one side and falls across the space, and not so that it is evenly placed in the centre. If it is for a sunshade, use large flowers, such as Gloire de Dijon roses, chrysanthemums or passion flowers; place them in the centre of one of the segments and bring a few leaves and trails over into the next segment and across the mount. For a screen, the painting can be either in the centre, or from the side; for a mantel border, it looks better broken up into irregular sprays or springing uprightly from the bottom, instead of arranged as a continuous centre spray.

Trace the outlines of the design on to the silk or satin. Use tracing paper, red carbonized paper, and a fine knitting needle; clean the carbonized paper before using it, and be careful not to press it upon the material, as all marks will show upon it.

The manner of painting has now to be decided. It can be done in two ways. The easiest and the one chiefly employed for decorative objects is to mix Chinese white with the other water colors, and by so doing to turn them into body colors, and produce an effect by this means without great labor or skill. The disadvantage of this style of painting is, that it is liable to crack when used upon fans or other articles that are not stationary, but it is quite sufficient for sunshades, muffs, dress trimmings, or piano fronts, and is better suited for these articles than more minute and carefully finished work, as it is much more effective at a distance.

The second kind of painting is simple water color. The effect of this can only be attained by great proficiency in the art, and by working up the colors patiently; the last tints and the higher lights are added in body color, but the chief painting is kept to ordinary moist colors. Landscapes, sea views, Watteau groups, and all fine work, can only be effectually done in this manner, as the delicate shading required in them is not possible in body colors. The best fans, oval fire-screens, and tops of glove boxes, are generally so painted.

To paint with body color, the materials required are—Chinese white in bottles, the ordinary moist water colors, ox gall, veloutine, red sable brushes, palette, distilled water, to which a little sugar has been added, and some spare pieces of silk or satin, on which to try the effect of the various shades of color before using them upon the actual material. Always put the color to be used on

to the palette before mixing it with white or other colors, and keep that left in the pans perfectly clean, or the shades will become dirty and muddled together, and prevent true coloring. Be careful that the Chinese white is not too dry, as it will then cake and rub off at the slightest touch; add veloutine to it before using, should it on trial come off from the spare silk, and rub it well up with a palette knife to make the mixture perfectly smooth. Commence by laying a coat of Chinese white, mixed with veloutine, over the whole design; lay on rather fully, but without streakiness. Thin it with turpentine should it look too thick, and while it is still wet, color some of the tints required into it. Thus, for an apple-blossom design, rub a little carmine on to the palette, soften it with white, and tint the petals with it before the Chinese white is dry. Work into the leaves chrome yellow and burnt Sienna for the yellow shades, and terra vert for the green; mix these with white, and lay them on as broad shades, and following the growth of the leaves; while these colors are drying, attend to the grasses, ferns, and leaves in shadow. These, upon fans, are frequently painted in soft grays, yellow browns, and other plain shades, so as to appear behind the more prominent objects. Being already tinted with the Chinese white, these background objects require simply glazing with one color. Purple madder, crimson lake, and brown pink will produce deep-colored leaves; Indian yellow and burnt Sienna, light decayed leaf colors; verdigris, a bright green; and black, mixed to a gray with white and carmine, a soft lavender tint, much used in background leaves. Lay the above-mentioned colors over the white ground as even tints, and do not attempt to shade them. For the second painting, return to the petals, and put in the chief shadows. In apple blossoms, the shadows near the centre of the flower make with touches of chrome yellow and white, and in other parts with a warm gray, slightly tinged with carmine. Touch up the brightest lights with a little pure white, and use pure carmine to the deepest parts of the flower; put in the stamens with chrome yellow, deepened with orange chrome; add a little ox gall if the paint is thick, but work with the veloutine mostly, as the properties of that megilp act as a varnish and a dryer. Work in the shadows on the leaves with Prussian blue and black, mixed with raw Sienna and Indian yellow, and brighten their high lights with yellows or verdigrismixed with Chinese white. Do not attempt minute shading or stippling, but soften each color, and let them run together. Mark out the stems of the group either with greens or browns, and let an occasional touch of light red, Indian yellow, or black, throw up the even surface. Finish the painting by tracing with a very fine camel-hair brush the veins of the leaves, stamens, and pistils of flowers, and any fine grasses or tendrils. Never apply to the design a shade that has not been tested on the spare silk or satin, and do not attempt minute coloring.

Among the best flowers to select for light grounds are yellow, pink, and deep crimson roses, with leaves inclining to yellow, green, and brown shades; dog roses, lilacs, both white and colored, wall flowers, apple blossom, and picotees of various shades with strongly marked lines on their petals. For dark silks and satins, chrysanthemums, Marguerite and yellow daisies, fox gloves, forget-me-nots, and double cherry. When painting in such deep shades as are required for crimson roses and brown wallflowers, a slight glaze of cobalt over some of the petals of the roses, and of cream white over the wallflowers, will help to produce the velvet-like appearance of the subjects.

Body color painting on satin will allow of even less shading than upon silk. White satin will not need a ground of Chinese white, as it will be sufficient to mix it and the veloutine with the first tints on the flowers and leaves; but this ground color is necessary upon dark satins, and must be laid on in such a manner that the satin is not visible beneath it.

Birds, butterflies, ladybirds, flies and insects are great accessories to any painting; they are treated as already mentioned, but the brightest tints in the color box are employed to paint them in, after the layer of Chinese white is put on.

Gilding is often added to increase the effect of body-color painting; it is not very suitable when used about flower subjects, except when it is laid upon dark backgrounds and as a help to yellow daisies, or to mark out the ears of wheat, or to bring into prominence blades of grass.

PAINTING ON STONE.

Stone of a porous substance cannot receive either oil or water colors until its absorption has been stopped. For water-color paintings upon small and fine stone, take white of egg and well saturate the surface with it; when thoroughly dry, execute the painting with body colors and varnish with white spirit varnish. For large paintings in oils prepare the stone as follows: Melt an ounce of pure white wax, and while it is warm mix turpentine with it until it runs easily and yet is thick; add a small quantity of sugar of lead, and a large quantity of French oil varnish, so that a liquid is made. Brush this on to the stone before it has cooled, and paint over it with the ordinary oil colors mixed with varnish. The preparation will make the ground color of the work, or a ground color can be painted in over it with some deeper shade.

PEBBLE PAINTING.

For a small cost, a pretty ornament for the drawing-room can be made by painting pebbles, either in oil or water colors, with flower pictures or landscapes, while the collection of the pebbles for the purpose of decoration, and as souvenirs of a visit, will add to the pleasures of the seaside trip.

The pebbles selected should be well-shaped ovals, as free from holes and cracks as possible; their size is a matter of indifference when they are collected for no particular purpose; but when required for letter-weights they should be large, and when used in numbers for inlaying, of two or three set shapes and sizes.

The pebbles can be painted upon their rough outside, and this plan, as entailing no expense, is generally adopted for paper weights; but when something superior is wanted, either for inlaying a table or box, or for a really handsome weight, the pebble is cut horizontally through in two equal parts by a lapidary, and polished. A smooth even surface, free from all holes, may be thus obtained, and a handsomely veined margin of stone can be left round the painting, which much enhances its beauty.

For a rough surface, first thoroughly wash the pebble and dry it, then fill up any small holes with a mixture made of parchment size and whiting; apply this with a palette knife, put it on smoothly, and when thoroughly dry, rub it down with sand-paper so that its surface is on a level with that of the pebble. Paint over the surface with a mixture of Chinese white and water-color megilp, for water-color painting; or with flake white (oil color) and gold size for oil painting. This surface painting or ground color is intended to stop the absorption of the color into the stone, and when a porous stone is being worked upon, requires to be applied several times. The ground color applied and dry, take a lead-pencil and trace out the chief lines of the drawing upon the pebble, and then paint in the ordinary manner. For water-colors use illuminating colors, and add Chinese white and megilp to them. Do not attempt much shading or stippling, and work in the shadows and lights with a broad smooth touch. Put the work by for a day to allow the colors to dry completely, then retouch the lightest and brightest places, and deepen any shadows. Allow the work to dry thoroughly, and then varnish with mastic varnish. Apply one coat of this, let it thoroughly dry, and rub it down with a silk handkerchief and the palm of the hand; then apply a second coat, and rub smooth in the same way, finishing by rubbing over a little mutton fat, and rubbing it off again. When painting in oil colors, thin them with Robertson's medium and varnish, as in water colors.

When painting the polished smooth pebble, no mixture of parchment size or whiting will be required, and the stopping

color need only be put on once, and then so that a handsome margin of pebble is left round the picture. When the pebbles are not very even and will not rest steadily upon the table while being painted, take a cardboard box slightly larger than the stone, cut its sides down so that it is about an inch higher than the pebble, fill it with slightly damp sand, and work the pebble down into it until the top of the box and the top of the pebble are upon a level. Cut a piece of thin cardboard the size of the box, make a hole in its centre the size of the picture to be painted, and lay this on the surface while painting. Thus the sand will be kept from shifting or from dropping upon the work.

Amateur carpenters can turn pebble painting to great decorative use by hollowing out places to receive the cut pebbles in the lids and sides of boxes and in the centres of brackets or picture frames; while the more ambitious can form handsome table tops by letting the pebbles into the wood after arranging them in size and color so as to produce a geometrical or arabesque design. The wood enclosing them should be stained black and polished.

INDELIBLE PHOTOGRAPHS ON TEXTILE FABRICS.

SIR: In THE ART AMATEUR for November is mentioned a banquet given in London to Henry Irving, at which were doilies with photographs of actors printed thereon, and the idea is conveyed that such work had not been done in this country. Three years ago I commenced printing photographs, principally on silk and linen handkerchiefs, for Christmas gifts. The work being done by the flatintype process, the result is a picture which is indelible, as it is formed in metallic platinum, which can be reduced by only one known chemical substance, namely, aqua regia.

H. A. KIMBALL, Concord, N. H.

BOOKS ON STEEL ENGRAVING.

J. S. E., Louisville, Ky.—The only books we know of on steel engraving are Blanc's "Grammar of Painting and Engraving," price \$4.50, and Ruskin's "Lectures on Metal Engraving," price \$7.50. These can be obtained of Scribner & Welford, 743 Broadway.

OIL-COLORED PHOTOGRAPHS ON CANVAS.

PHÆBUS, Milwaukee.—There are various modes of producing photographs on canvas direct (which we give as produced in Newman's manual), but the difficulty of removing the fixing agent without long soaking becomes troublesome. In the method we are about to explain, the enlarged picture is produced, fixed, and perfectly washed upon a plate of glass, and is then transferred to canvas, removing all risk of the fixing agents coming into contact with the canvas, and giving certainty of permanent results. The enlargement is produced in the camera on collodion, the general process resembling that of producing a large transparency on glass, the film being then lifted from the glass and transferred to canvas. The details of the operation are as follows: The collodion must possess a good body. If it be prepared expressly for this operation, it should not possess less than ten or twelve grains of pyroxyline to each ounce of solvents. A good commercial sample of bromo-iodized collodion may be used, to each ounce of which five or six grains of pyroxyline—or, rather, we believe, papyroxyline—are added. Any of the known modes of producing a good positive image on collodion may be employed, but the following details will answer best: Remember at the outset that the important point in the character of the transparency is that it shall be thin, delicate, bright and clear, so as to form a good picture when backed up and viewed by reflected light. In producing it, the idea must be constantly kept in mind that a picture to be looked at, not to be looked through, is required. There should be no trace of fog; the highest lights must be perfectly clear, bare glass; and from that the more gradation, of course, the better. Excite the coated plate in a strong bath, say from thirty-five to forty grains per ounce, slightly acid with nitric acid. The time of exposure should be short. A short immersion, which leaves a portion of the iodide and bromide unconverted into salts of silver, is the essential condition of brilliancy and freedom from foggy deposit. A moderately full exposure is desirable; the developer consists of

Pyrogallic acid.....	1 grain.
Citric acid.....	1½ grains.
Water.....	1 ounce.
Alcohol.....	quant. suff.

Great care must be exercised not to carry the development too far, as over-development causes the detail to appear buried, and only visible by transmitted light. Fix with hyposulphite. If the chemicals are in good condition and the development is rightly managed, a picture of good quality and satisfactory warm brown color is produced without toning. The prepared canvas, as sold ready for the painter, is employed. The somewhat greasy and repellent or waterproof surface requires first of all to be removed. This is effected by means of a warm solution of common carbonate of soda, applied with a piece of flannel. After well scouring with this solution until clean water flows freely over the surface, it is thoroughly well rinsed, and allowed to dry. The glazed surface of the prepared canvas will now have acquired a matt surface of slightly absorbent character. This is then treated with a warm weak solution of gelatine, containing from ten to twenty grains to an ounce of water, applied with a sponge, and suffered to dry. The canvas prepared in this way may be kept ready for use. The collodion enlargement having been fixed, toned, and washed, is now placed on a levelling-stand, and a strong solution of citric acid in water—the exact strength is unimportant—say thirty grains to an ounce—is poured over it, and allowed to remain a few minutes. The action of the citric acid is twofold: it restores the toughness of the film, which has become somewhat powdery in character from the action of the mercurial solution; and it loosens the film from the glass. After a few minutes the citric acid solution is poured off the plate, and preserved for subsequent use. The film is now very thoroughly washed under a tap for five or ten minutes, during which time it will have become completely loosened from the glass, upon which it will readily slide about. Should it not become loose during the washing, it must be again treated with the citric acid solution, and again washed. If a tardiness to loosen be noticed, the edge of the film may be lifted, and a gentle stream of water suffered to run underneath. A sheet of tracing-paper the size of the plate is now taken and placed upon the film. If two persons can be engaged in the operation, some little trouble in subsequent operations will be saved, if the tracing-paper is first wet and suffered to expand; each person then taking hold of two corners, the tracing-paper is gently laid upon the film. If one person only is engaged in the operation, the tracing-paper is more easily managed dry in the first instance, as there is less difficulty in handling it so as to get it down flat on the film when a large plate is used. One edge of the collodion film is then turned over the tracing-paper, and the whole, paper and film adhering, lifted by a sliding motion off the glass, and placed, film down, on the prepared canvas. It is then covered with blotting-paper, and thoroughly well rubbed down; the tracing-paper—which has simply served as an aid to lifting the film, and, by its transparency, permitted the position of the image to be seen in placing it on the canvas—is then lifted away, and the transferred film left to dry. When dry, this film adheres so perfectly to the prepared canvas that it cannot even be scraped away without injuring the surface of the canvas. It cannot be

removed without scouring with hot water or a hot solution of soda. The head and such other portions of the figure as may be desirable can be thus transferred to the canvas, and such other portions as may be required can easily be painted in by the artist.

DESIGNS FOR BUTTER PLATES.

C. P., Boston.—We publish on page 55 a set of six butter-plate designs, which will probably serve your purpose. They may be painted as follows: Coreopsis: Ground, steel gray; flowers, orange yellow with centres of violet of iron. Trailing arbutus: Ground, deep blue green; flowers, carmine A shaded with carmine 3. Violets: Ground, Chinese yellow; flowers, deep blue green and carmine A. Wild rose: Ground, reddish brown; flowers, crimson lake and white shaded with crimson lake. Wild coreopsis: Ground, turquoise green; flowers, orange yellow shaded around centre with violet of iron. Harebell: Ground, deep blue green and carmine No. 3; flowers, carmine A and deep blue-green. For leaves in all the designs use grass green and orange yellow shaded with brown green. For bluer shades use apple green with emerald green.

SUNDRY QUERIES ANSWERED.

SIR: Can you tell me how I can obtain the deep rich crimson grounds we see on Dresden china? What is the name of the color, and how applied in order to get the smooth, soft even appearance? (2) Please give me the colors of the mountain ash. (3) I have a piece of china which has been painted and fired and has a brilliant glaze. Can I gild it now on top of the paint and then fire again and burnish? AN AMATEUR, Columbia, Tenn.

ANSWER.—It is not possible in this country to get the same effects exactly as are seen in the Dresden china. The reason is

New Publications.

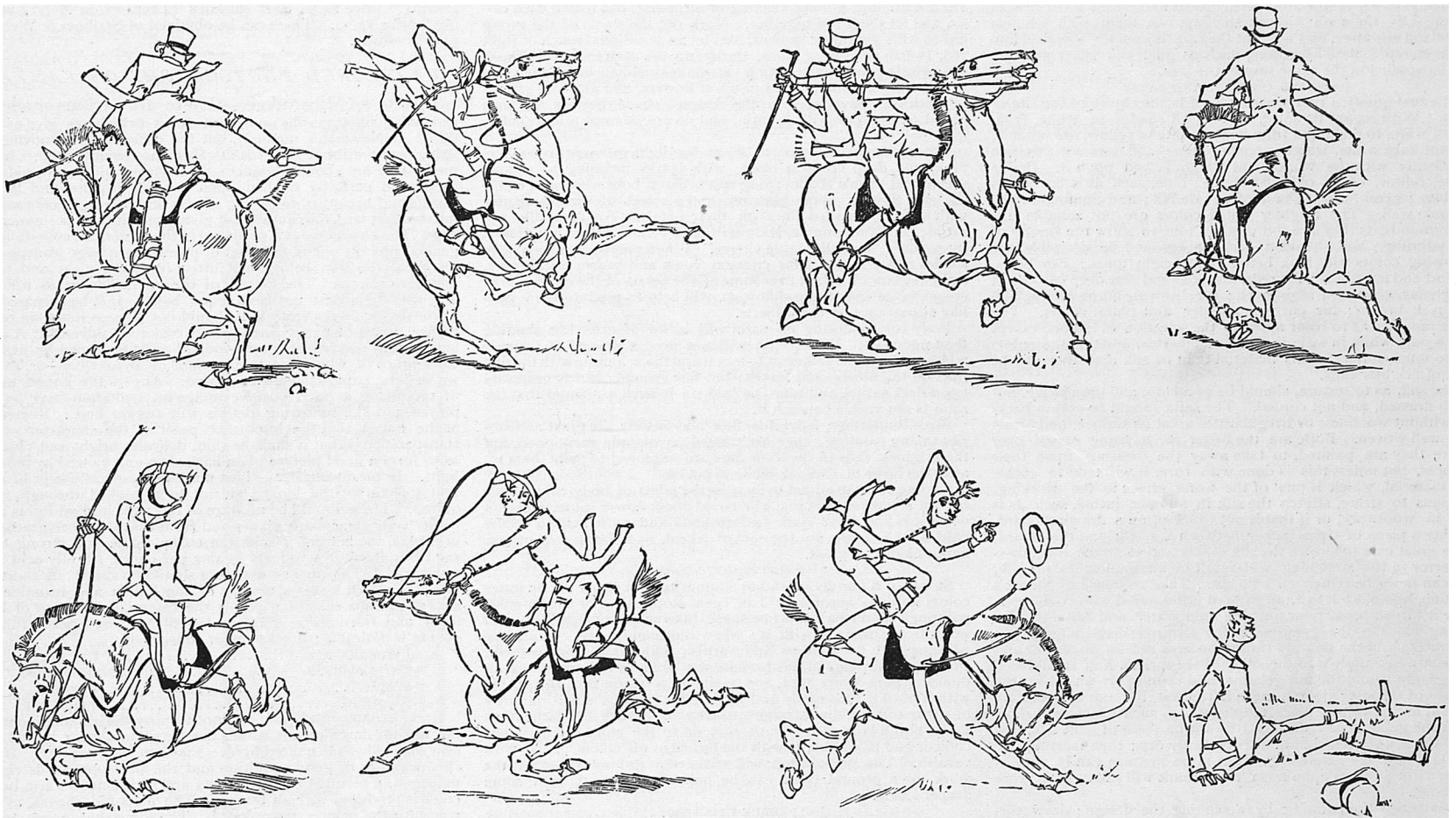
"L'ART."

THE etchings of the last quarterly volume of "L'Art" are not, taken together, quite equal to those of the three or four volumes immediately preceding. That is to say, they are a little below the highest possible level of excellence in a periodical publication. Some of them are, however, equal or nearly equal to the best. The portraits after Franz Hals etched by Courty, and the group after Vandyck by Louis Lucas, are among the best. Mlle. Léonie Valmon's two etchings after Lapostolle's pictures, "Le Canal de Chantenay à Nantes," and "Bateaux à Rouen," are also to be praised for delicacy and conscientious finish. To most subscribers, however, the volume will be welcome more for its sensible and valuable reading matter and for the beauty of the engravings inserted in the text than for its etchings. An essay on Byzantine art and its influence on the art of Western Europe promises to be very interesting to all those who like to follow up the steps by which classic traditions have been moulded into the later styles. It is written by Antoine Springer, and is fully illustrated with engravings after antique miniatures and paintings on vellum. "Charles Le Brun," by A. Genevay, is a highly satisfactory study of the life of the great historical and decorative painter and his influence on the decorative art of his time. His efforts to encourage and protect French workmen, his assumption of the direction of the Gobelins, and other remarkable points in his career, are recounted in a sober but pleasant style. Accounts are given of his best foremen of the two kinds of tapestry manufacture, "haut lisse," and "basse lisse," of his draughtsmen, sculptors, and other assistants. The illustrations to this article are both numerous and remarkably good.

profile of a Doric capital from the Parthenon, lines of arches from Venice and Verona, figures from Egyptian wall-paintings, Assyrian bas-reliefs and Greek vase-pictures. These are all well and clearly drawn and of good size. The exercises ought to quicken the appreciation of beauty of line in nature and art as well as lead to considerable skill in outline drawing, if faithfully followed up.

THE RENAISSANCE OF ART IN ITALY. BY LEADER SCOTT. New York: Scribner & Welford.—So soon after the publication of Mr. Symonds's exhaustive treatise on the Italian Renaissance, one might suppose that it would be superfluous to print in English another work of almost equal size on the same general subject. But the quite different aim which Mr. Scott has had in view is his sufficient excuse, even if the Renaissance were not just at present the absorbing topic which it really is. Mr. Symonds's work is analytical, critical and judicial. It describes not only the art, but the manners, the literature, and the religion of the time, and it passes sentence upon all. Mr. Scott's book is more of a pictorial history of the fine arts only during the Renaissance period. It traces the rise of Italian art from the Byzantine and Romanesque church edifices of northern Italy, their sculptures, paintings and mosaics, to the time of those artists—Donatello, Botticelli and others—in whom Mr. Ruskin and his followers see the culmination of Christian art, and so on to the rise of those whom our author, as well as most other people, considers the really great artists—Raphael, Michael Angelo and their contemporaries. There is little that will be absolutely new to the reader of many books of this sort; but the value of the work arises from its being a fair substitute for a whole library of others. The illustrations are numerous and very good.

AN OUTLINE HISTORY OF PAINTING. BY CLARA ERSKINE CLEMENT. New York: White, Stokes & Allen.—This is a rather dry compendium for the use of young people, for



HUMOROUS DESIGNS FOR PEN-AND-INK DECORATION.

PUBLISHED FOR MOMUS, SING SING, N. Y.

that they have not the same facilities here for firing the china, consequently the same results cannot be produced. The best deep crimson for a background is the carmelite; if used properly and made very dark in tone before firing, a beautiful smooth, rich tint may be obtained. A great deal depends upon the way this ground is put in. In the first place, more oil should be used than for ordinary painting. Enough color should be prepared to cover the whole ground at once, and balsam of copaiba and turpentine should both be used. It is also important that the color should be thin enough to flow readily from the brush. A very good blender is made by using a ball of fine soft jeweller's cotton tied up in soft India or raw silk. This is used very carefully for blending and to remove inequalities from the surface. For grounds, in general, the powdered colors are considered the best. (2) To paint the brilliant tone of the mountain ash berries use orange red. (3) It would be hardly safe to regild over the paint and fire again and burnish, in the way you mention. Such gilding is always done better by professional gilders, especially where a large surface is to be covered. Home attempts are rarely satisfactory.

THE KAPPA DESSERT PLATES AGAIN.

SIR: The directions for painting the Kappa series of plates say "outline distinctly." Will you please tell me whether it means that every plate is to be outlined in the same color, to render them uniform, and, if so, what color? The directions also say mix flux with the grounding color. I sent for a bottle of it, and it came to me in powder. Is it in the proper condition for mixing with the tube colors? AN AMATEUR, Columbia, Tenn.

ANSWER.—Use the same color (either black or very dark) to outline all the designs. Purple added to dark brown 17 (one part purple and three parts brown) is suitable for outlining. Powdered flux is good. Take out the quantity to be used and rub it down on the palette with the palette knife dipped in spirits of turpentine. When it is perfectly smooth it is ready for mixing. See answer in the October number for an explanation of the use of flux.

The Della Robbia family receive renewed attention at the hands of MM. Cavallucci and Molinier. Several of the designs inserted in his "Book of Truth" by Claude Lorraine are reproduced in an excellent manner by photogravure. The accompanying article is by Madame Emilia F. S. Pattison. She labors to prove, with conspicuous success, that these drawings were not made from nature, as has long been supposed, but were done by Claude from his finished pictures as an instrument of identification. Hence the name of the book, "Liber Veritatis," does not mean, as Mr. Ruskin seems to think, that it contains the studies of natural fact on which Claude based his other work; but solely that it afforded a means to distinguish his real works from false imitations of them.

The series on the "Frontispieces of Piranesi" is continued. A collection of letters of artists and amateurs, handsomely framed in eighteenth-century borders, contains epistles of Courbet, Ricard, Mlle. Duménil, Viollet-le-Duc, the Brohans, Rachel, Carpeaux, Grétry and Delacroix. Matteo Civitali is treated of by Charles Vriarte; the "Engravers of Medals of the Renaissance," by Ch. Ephrussi; and some antique Italian saddles in embroidered leather, by Emile Molinier. The volume is rich in articles interesting to the collector of coins and medals, there being a series on the principles of art of the ancients in the composition and decoration of coins, and one on the French die-sinker and engraver of medals.—[J. W. Bouton, New York.]

LITERARY NOTES.

EXAMPLES FOR ELEMENTARY PRACTICE IN DE- LINEATION. BY CHARLES N. MOORE. Boston: Houghton, Mifflin & Co.—Mr. Moore is instructor in drawing and design in Harvard University. The plates composing the bulk of his book are intended to afford materials for elementary practice in drawing, and are derived from both natural and artificial objects. The selection of subjects has been well made, including, as it does, the spiral outline of the nautilus-shell; the outline of a leaf of the crowfoot, a spray of lilac, a shoot of holly, a twig of oak, the

whom it is said to be, in part, intended; but as a text-book for students who want to be able to glance quickly over the entire history of art from the earliest period to near the present, it is very well arranged. Considerable space is given to classic and early Christian art, though but little to Gothic, and the greater part of the book is devoted to the great periods of painting in Italy, Germany, Spain and the Low Countries. Two or three chapters are given to what the author calls the modern school of painting in France and England, the account of which is carried no farther than to the death of Landseer. The engravings are not specially good.

RED-LETTER DAYS ABROAD. BY JOHN L. STODDARD. Boston: Jas. R. Osgood & Co.—A gilt-edged edition on heavy paper of Mr. Stoddard's charming notes of travel in Spain, to Ober-Ammergau and to the cities of the Czar makes a most appropriate holiday book. It is fully illustrated with wood-cuts of the sort with which we were familiar in the magazines of eight or ten years ago, good of their kind and very well printed. There is a flavor as of old magazines about the text as well, which, nevertheless, will, no doubt, be agreeable to many readers.

THE FORGING OF THE ANCHOR. SIR SAMUEL FERGUSON'S fine poem has been taken up by Cassell & Co. as a fit subject for illustration and fine book-making. Its mainly lines seem rather out of place upon hot-pressed paper, with a dainty illustration to each half dozen of them. The pictures, by Glindoni, Hatherell, Overend and other rising English artists in this line are very pleasing and well engraved. The poem has a double advantage over some others which have been subjected to this treatment; it is full of picturesque suggestions, and it is not already as well known as it deserves to be.

HISTORICAL HAND-BOOK OF ITALIAN SCULPTURE. BY CHARLES C. PERKINS. New York: Charles Scribner's Sons.—Whatever may be said of our own accomplishments in art, it must be allowed that we are doing our best to transmit to posterity our ideas about the art of former times